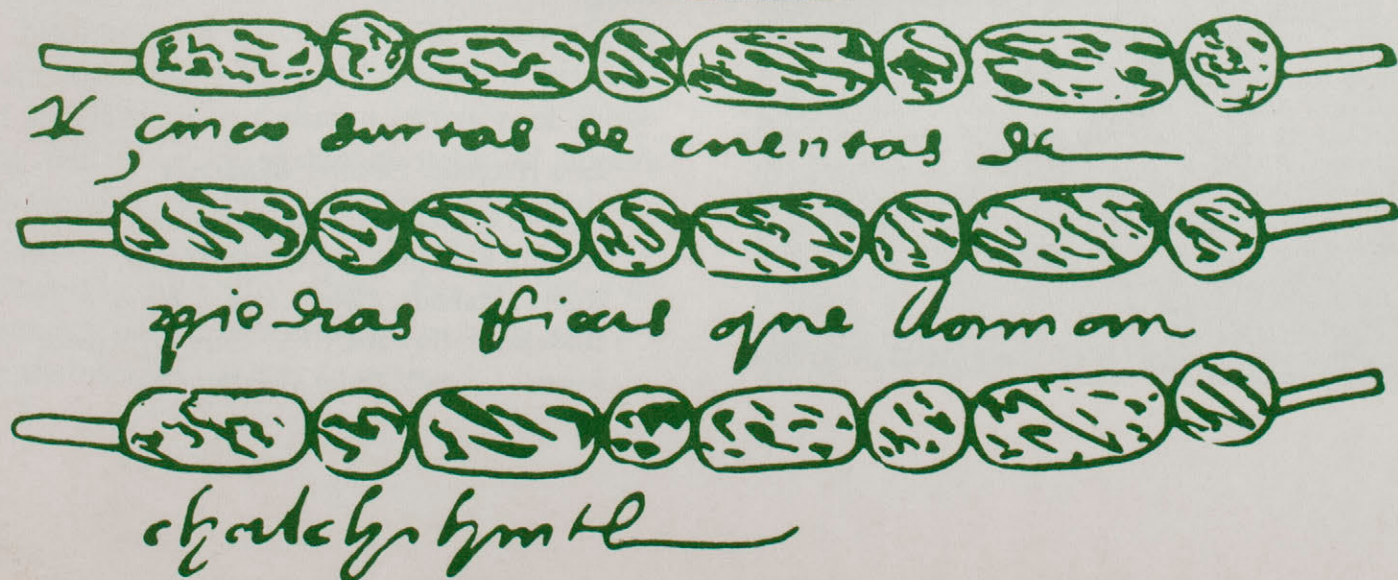


Los Angeles County Museum / volume 17, no. 1, winter 1960-1961



Los Angeles County Museum Board of Governors

William T. Sesnon, Jr.
President

Ed N. Harrison
First Vice-President

William J. Sheffler
Secretary

Edward W. Carter
C. V. Duff

John Jewett Garland

David W. Hearst

Roger W. Jessup

Joseph B. Koepfli

Mrs. Rudolph S. Liebig

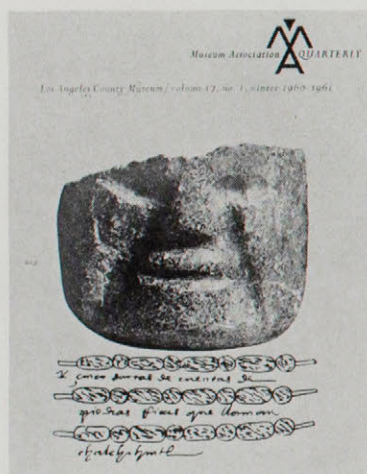
Charles O. Matcham

J. R. Pemberton

Norton Simon

Rufus B. von KleinSmid

M. Norvel Young



The cover design, by Jesse Perez, after a reading of Dr. Clements' article on jade, shows a part of a nephrite head from the State of Guerrero and pictographs of jade tribute necklaces taken from a folio of the Codex Mendoza.

THE QUARTERLY is published by the Museum Association. Volunteer editors: Elinor S. Oswald (editor-in-chief), Susan E. Barrett (art), Eleanor B. Lehner (history), Elizabeth S. Hunt (science), Alice B. McCully (education), Katharine B. Jenney (spotlight), Margaret L. Kennedy (assistant editor), Gabrielle D. Kuehn, Ashley Foster (photographers), Dr. George C. Kennedy, and Harry Pack.

Photographers: George Brauer and Armondo Solis. Designed and printed by Grant Dahlstrom: The Castle Press.

Museum Association Executive Committee

Mr. Hoyt B. Leisure, *President*

Dr. Raymond E. Lindgren, *1st Vice-President*

Mrs. Telford W. Oswald, *2nd Vice-President*

Dr. George C. Kennedy, *3rd Vice-President*

Mrs. A. Borden Polson, *Secretary*

Mrs. Gerald Breckenridge

Mrs. Sidney Brody

Mrs. William M. Carpenter

Mrs. Philip Colman

Dr. J. LeRoy Davidson

Mr. Carl S. Dentzel

Mrs. Patrick A. Doheny

Mr. Kendall Ellingwood

Mr. William M. Harris

Mrs. Karl Hassler

Mrs. Hart Isaacs

Dr. S. Austin Jones

Mr. Aylsworth Kleihauer

Mrs. Bradner W. Lee, Jr.

Mrs. Maurice Machris

Dr. Mildred E. Mathias

Mrs. Donald W. Moulton

Mr. Harry Pack

Mr. A. Raborn Phillips

Mr. Frank B. Putnam

Mrs. Marvin T. Smith, Jr.

Dr. William S. Stewart

Mr. Barry Taper

Mr. Anthony Thormin

Mrs. Burnett C. Turner

Mr. Harold P. Ullman

Mrs. Stuart E. Weaver, Jr.

Mr. Sharp Whitmore

Miss Lucille Libow, *Executive Secretary*

Los Angeles County Museum

Charles F. Gehring, *Acting Director*

Richard F. Brown, *Chief Curator, Art*

Ruth I. Mahood, *Chief Curator, History*

Hildegard Howard, *Chief Curator, Science*

Russell J. Smith, *Chief of Education*



The QUARTERLY of the Los Angeles County Museum. Volume 17, Number 1

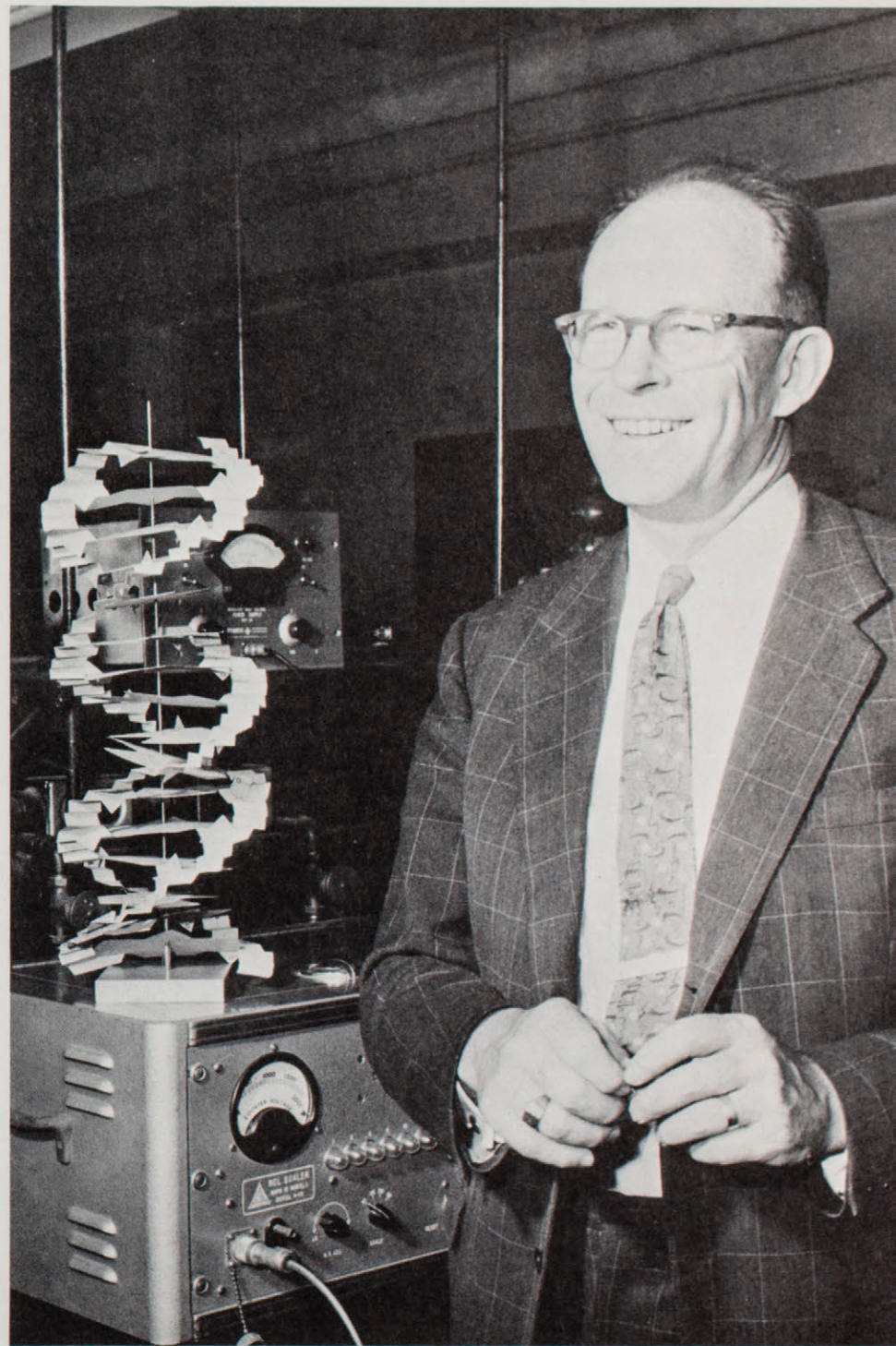
A Message from Willard F. Libby

*Professor of Chemistry at the University
of California at Los Angeles, and 1960
recipient of the Nobel Prize in Chemistry.*

THE INTERRELATIONSHIP of the fields of human knowledge is well displayed in the Los Angeles County Museum and the other great museums of the world.

Men live by their wits and not by bread alone. Men survive because they can invent weapons and because they can write poetry, do beautiful art work, and appreciate it. These facts, fundamental and absolutely true, are made apparent in museums as their exhibits present a variety and a range of interests, thus reflecting the diversity of men's knowledge and actions.

No man can so concentrate as to not be dependent upon knowledge outside his field of specialty. The museum function of showing the interrelationship of fields of human knowledge can be creative in itself, and can become a real mission of great museums. Thus the museums show the vitality that comes from an ensemble of interests and are in themselves tributes to man.



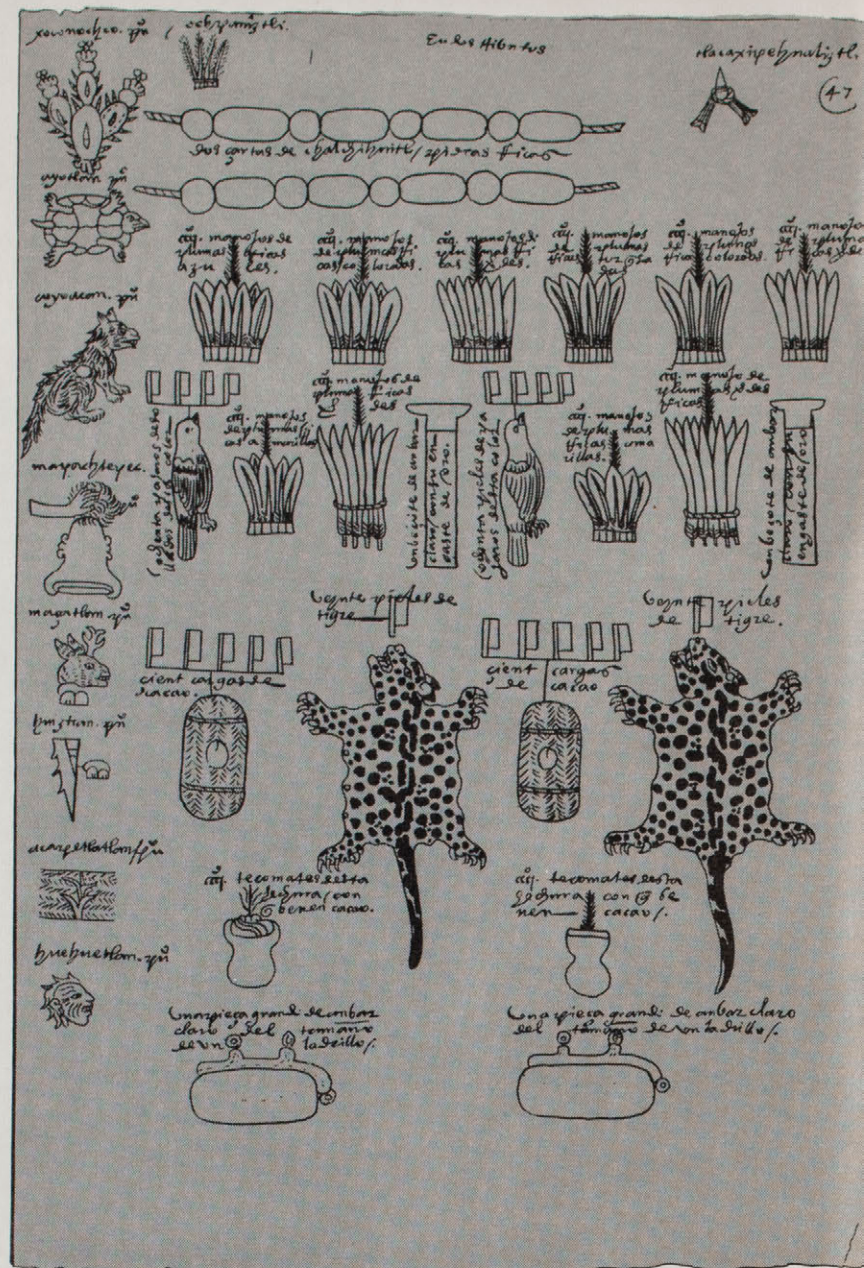
Searching for Jade in Mexico

THOMAS CLEMENTS

Head, Department of Geology,
University of Southern California,
and formerly
Curator of Mineralogy and Petrology,
Los Angeles County Museum

WHEN the Spaniards first landed in Mexico, they found that the native people valued very highly a green stone called in Nahuatl "chalchihuitl." Since it was believed to cure pains in the groin, the Spaniards named it "piedra de yjada" from which has come the modern term jade. The original source of jade in Mexico is a mystery. This intriguing fact has led me to study and research about jade, and, further, with the backing of the Museum, to several extensive field trips to Mexico. But first, let us examine what is known about jade.

Jade was widely used by early people, at first for tools because of its toughness, and then as an ornament because of its beauty. Its use in carved and polished form by the Chinese as far back as 1,000 B.C. is a matter of common knowledge. That the people of Mex-



Portion of tribute roll of Moctezuma from Codex Mendocino. Spanish interpretations have been written over hieroglyphs. Strings of beads represent jade.

ico used it equally as far back comes as a surprise to many persons. Carved jade pieces from Mexico are known to date back to at least 1,000 B.C. and possibly 1,500 B.C. Since the use of jade in the Orient from ancient times has been common knowledge for many years, it has been *assumed* that the jade used by the pre-Spanish Mexican people had come from that source, either by accident or by purposeful trading.

Jade is a general term applied to two distinct minerals, both of which have characteristics so similar that it is difficult to tell them apart. The jade first used by the Chinese was the mineral *nephrite* which is essentially a compound of silica, calcium, magnesium, and iron. Called by them "yu," it was much later given the name "nephrite" by the great Ger-

man mineralogist A. G. Werner. Curiously enough this term, like jade itself, comes from a belief in the efficacy of the mineral as a curative agent: in this case, for diseases of the kidneys.

The other mineral known as jade was discovered in Burma around the end of the first millennium of the Christian era. A somewhat brighter green, as a rule, and more noticeably crystalline than nephrite, this mineral was called by the Chinese "yu fei ts'ui." It did not reach Europe until the 19th Century, and European mineralogists, while recognizing it as jade, realized that it differed mineralogically and chemically from nephrite. The French mineralogist, A. A. Damour, determined it to be a silicate of sodium and aluminum and named the mineral *jadeite*.

Thus jade can be either nephrite or jadeite. The former has a hardness of 6.0 to 6.5 and a specific gravity of 2.96 to 3.1; the latter has a hardness of 6.5 to 7.0 and a specific gravity of 3.3 to 3.5. They can be readily distinguished from each other in the field by simple tests of these two characteristics. In the final analysis, however, optical properties and chemical composition are the governing factors.

The nephrite first used by the Chinese came from the vicinity of Khotan in East Turkestan. Much later it was found in Siberia near Lake Baikal, and a somewhat doubtful occur-

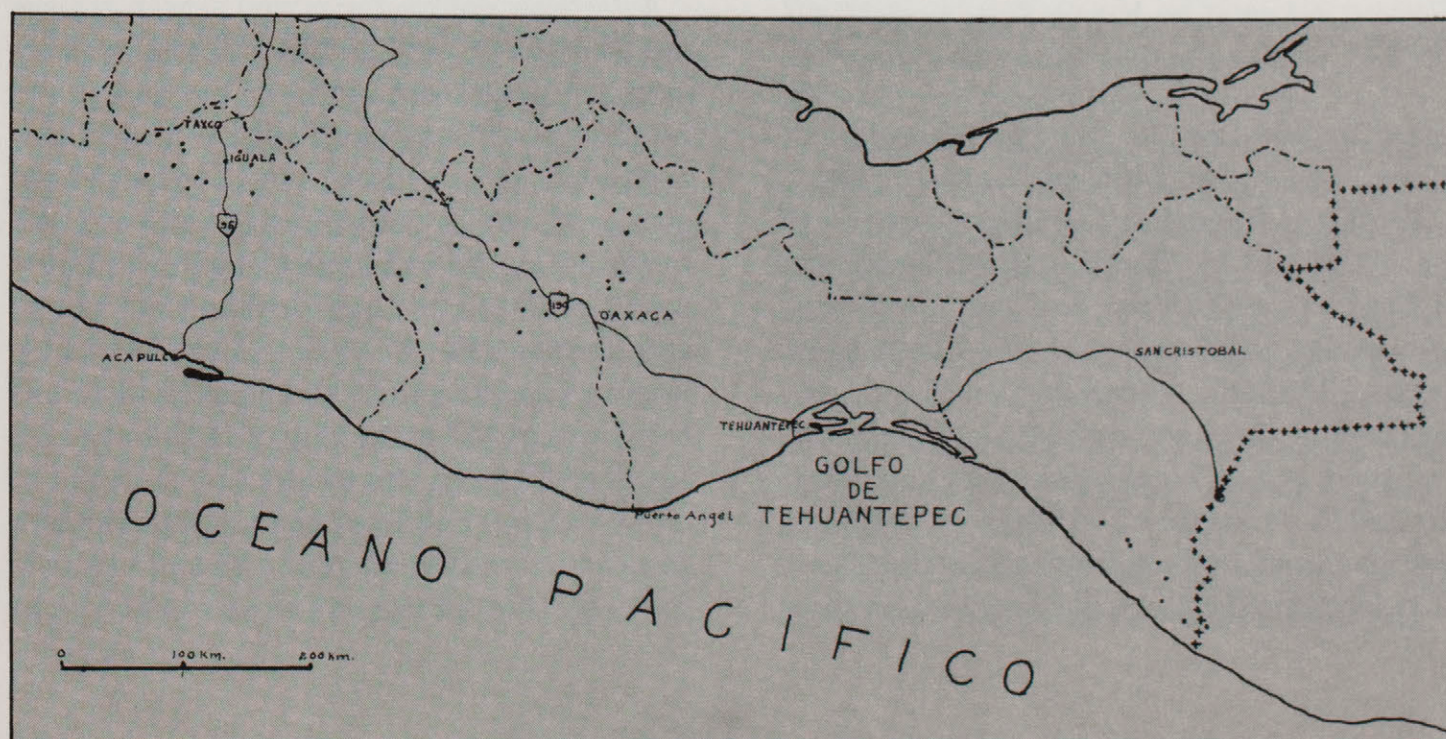
rence has been reported in Shensi Province of China. Nephrite is also known to occur in New Zealand where it has long been used by the natives, and deposits have been found in Europe. In North America deposits have been discovered in relatively recent years in Alaska, British Columbia, Wyoming, and California.

In addition to the earlier, well-known deposits of jadeite in Burma, mentioned above, this mineral is now known to occur in China, Europe, and North America. Within the last few years deposits have been discovered in California and Guatemala, with a possible occurrence in Oregon.

William Foshag, the late great American mineralogist, has stated that all Mexican jade is of the jadeite variety. With this broad statement I do not agree, but certainly jadeite was widely used and many, if not most, of the early pieces are of jadeite. Since this mineral was not discovered in the Orient until about 1,000 A.D., it is obvious that the early Mexican jadeite was not imported from there. It is necessary, therefore, to look for local sources.

In 1955 a find of jadeite in Guatemala was reported by Robert E. Leslie and William Foshag. This could have supplied some of the Maya needs, but one locality is hardly ade-

Map showing location of towns (represented by dots) that paid tribute in jade to the Aztec Emperor Moteczuma.





Mrs. Clements and daughter Anne (Clark) at Monte Alban, Oaxaca. Earliest city on this site dates back probably to 1,500 B.C.



Zapotec weaver, Isaac Garcia, visiting with Mrs. Clements in front of his home in Teotitlán del Valle, Oaxaca.

quate to account for the great amount of carved jade known from the Mexican area.

Professor Raymond J. Barber, formerly of the University of Alaska and the University of Southern California, and late Curator of Mineralogy and Petrology at the Los Angeles County Museum, became interested in the problem of the source of Mexican jade several years ago. After some time spent in Mexico and at the Museum working on the problem, he turned to the tribute rolls in the Codex Mendocino in the archives of Mexico. In these

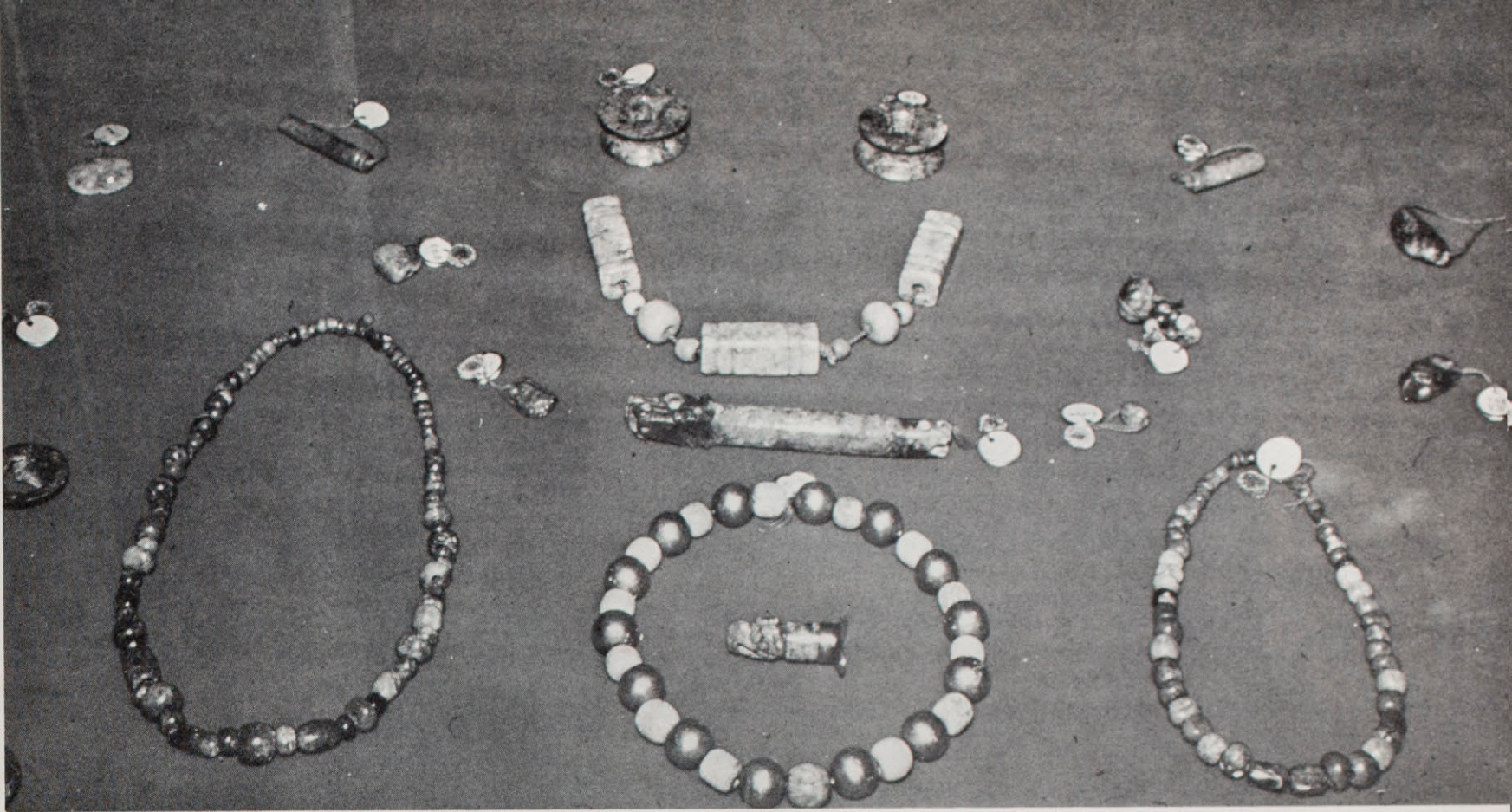
he found the names of certain towns that had paid tribute in jade to the Aztec Emperor Moctezuma. Since it seemed logical to believe that only those towns which had access to local sources of the mineral would have paid tribute in jade, this seemed a point of departure in the search.

Plotting the positions of these towns on a modern map of Mexico, Professor Barber found that they clustered together in three principal areas. One was in the state of Guerrero, a little south of Taxco; one in Oaxaca, north of the city of Oaxaca; the third in southern Chiapas near the Guatemalan border. These areas all coincide with areas of metamorphic rocks as shown on the geologic map of Mexico. Because jade occurs in rocks of this type, these seemed likely areas in which to search for sources.

Unfortunately Professor Barber did not live to investigate the areas thoroughly. When I succeeded him as Curator of Mineralogy at the Museum, I was asked to continue the research, and spent the fall and winter of 1956-57 in Mexico on the project and later the summers of 1957, 1958, and 1959. Financial support for the first period came from Miss Bella Mabury, the Los Angeles County Museum, and the University of Southern California. The Museum provided partial field expenses in the summers of 1957 and 1958, and my wife and I financed the 1959 field season.

In setting out on the actual search for the source of jade, we established headquarters in certain central locations. These were in the general areas from which tribute in jade had been exacted, according to the Codex Mendocino, and usually within a day's drive of the towns listed. We first used a jeep for transportation, both to and from Los Angeles as well as in the field; in 1959, a Volkswagen Kombi-wagon, supplemented by a jeep made available through the generosity of Roy and Anita Jones of Oaxaca, was used.

Although complete camping equipment was carried at all times, my wife and I usually stayed at the local small hotels when areas



Jade and gold jewels from tomb in Monte Alban, displayed in Oaxaca Museum. Of Mixtec origin, it is assumed jade came from area north of Oaxaca.

being examined were too far from the base to be covered in a single day. Some hotels were primitive but the eagerness of the people to make us comfortable and their unfailing courtesy more than offset any inconvenience. For example, we arrived one night in a small town and found that all five rooms in the only hotel were occupied. Although it was long past the supper hour, a meal was prepared and while we dined, the Mexican families occupying the rooms held a conference. The result was that they doubled up some of the children in one of the rooms and freed a room for us. This was done with no outside suggestion whatsoever.

Meals were often simple on these occasions. On one-day trips we always carried lunch, and enough emergency supplies were carried in the jeep for about a week. However, these were not normally drawn on during longer trips away from base. We ate our meals in available restaurants or hotels. Papayas, eggs, and coffee could be obtained almost everywhere and made good breakfast fare. In the evening there was usually meat of one sort or another, and, if near the coast, fish. Beans were always good and tortillas fresh from the charcoal brazier were delicious. An ample supply of water was carried in the jeep, but

lacking this, we could always buy bottled drinks. Mexican beer is good and inexpensive and "safe" to drink.

We did not expect to find the actual mines from which the ancient jade had come. It seemed most likely that much of the jade used would have been in the form of water-worn pebbles or cobbles from the stream beds. These, of course, must have been derived from a bedrock source somewhere upstream which it might be possible to find. Such a source would be a vein, a dike, or a lens of jade occurring in metamorphic rocks, probably associated with serpentine or possibly with soda-rich intrusive rocks.

Because of the large area to be covered and the limited time, the search was confined to roads cutting through areas of metamorphic rocks and to streams draining such areas. The area to be searched was further restricted to localities which had paid tribute in jade or were known to have yielded considerable amounts of carved jade. Occasionally, however, an area was searched outside these restrictions.

While some of the roads in Mexico are ancient, there are many new ones and in recent



Shark taken from surf at Puerto Angel, Oaxaca, while author and his wife were skin diving for jade nearby.

years old roads have been widened for bus and truck traffic. Because of the many fresh cuts, these roads are the best places for observing the rocks of the region, although in southern Mexico the heavy rainfall frequently causes landslides in these new cuts or induces a relatively rapid covering by vegetation. We searched for jade along the road, examined the cuts for favorable rocks, and, where streams were crossed, we cracked the pebbles and cobbles along the beds in the hope of seeing the telltale green.

We worked this way first out of Taxco following the roads to Iguala, to Ixcateopan (birthplace and burial place of Cuauhtemoc, last of the Aztec emperors), to Teloloapan. All of these towns are named on the tribute rolls as having paid tribute in jade to Moctezuma, and they are also in areas of metamorphic rocks. In addition we took the main highway (Mex. 95) to Acapulco, although rocks other than metamorphic are present in parts of this region.

From Oaxaca we followed roads to the north, east, south, and west. These led in part into jade-tribute-paying areas. The Zapotecs were never completely conquered by the Aztecs, and therefore the plotting of tribute-paying towns on the map does not give a true picture. Metamorphic rocks are widespread in this region and we explored any road passable for a jeep.

The road to Puerto Angel on the south coast of Mexico, approximately 160 miles

from Oaxaca, is cut almost entirely through metamorphic rocks. Following narrow, winding ridges, climbing over 10,000 foot crests, and plunging into deep canyons buried in tropical rain forest, this is one of the most spectacular of the many spectacular roads in Mexico. It ends finally at the head of a beautiful, small, rock-girt bay. Here it seemed possible that a skin diver might find jade eroded from the cliffed shoreline or brought down by the rivers. When we learned that, while my wife and I were diving, two sizeable sharks had been pulled from the surf a short distance away, our enthusiasm for this type of search was dampened considerably.

To the southeast we traversed the road to Tehuantepec, city of statuesque women, and finally east into Chiapas. At San Cristobal de las Casas in Maya country, we examined several celts and other carved pieces of dark green jadeite in the museum organized and directed by the eminent archeologist Franz Blom. A day or so later, I noticed one or two waterworn cobbles of the same dark green color in the cobblestone sidewalk on one of the streets of the city. These cobbles were unquestionably from the river that flows along the edge of the city, a likely place to find jade.

Time was limited and rather than search the stream bed, I decided to gather a sample from the sidewalk. The first cobble had just been pried out with a pick when I looked up and saw that a woman had come out of the house in front of the sidewalk and was looking at me in openmouthed astonishment. Trying to appear nonchalant and being inwardly grateful that telephones were not yet common in San Cristobal, I tamped a few pieces of loose rock into the gaping hole and

Landslide on the road to Puerto Angel.





The author at an outcrop of metamorphic rocks in the mountains east of Oaxaca.

walked away. The car was already packed, my wife was ready to go, so we lost no time in departing. It turned out that the cobble was not the same as the similarly colored jadeite pieces and so the source of the jadeite still remains to be discovered.

The question is: Has the source of Mexican jade been found? A recently reported source in Zacatecas still has to be verified. The same is true of older reports of occurrences in Hidalgo and Mexico (state). The present answer to the question can only be equivocal. Material which we collected from cuts along one of the many highways traversed in Oaxaca answers most of the tests for jadeite but certainly is not of gem quality. It is an indication that jadeite does occur there and therefore is a definite spur to further search. My wife and I expect to continue the search in the summer of 1961 and during as many of the summers following as may be necessary, until it can be confidently said, "This is where part of the ancient Mexican jade was obtained."

It would be impossible to conduct research of this sort without the help of many people. Our greatest encouragement has come from William Spratling, dean of the Taxco silversmiths, who has shown a keen interest in the problem from the first, and whose wide knowledge of early Mexican cultures has been of untold value. Dr. and Mrs. M. A. Loeff and Danny Brenneman, also of Taxco, generously shared their fund of information on Mexican

jade, as did Professor Federico Solorzano of the University of Guadalajara. Luis Covarrubias, brother of the late great writer and artist, Miguel Covarrubias, and a fine painter in his own right, very kindly gave us access to his brother's jade collection while it was still in process of being installed in the National Museum.

Howard Leigh, Dario Quero, and the late E. R. Frissell of the Zapotec Museum in Mitla had suggestions as to possible areas in which to look in Oaxaca. Further information on the Zapotec people and country was obtained from Roy and Anita Jones of Oaxaca Courts in Oaxaca, who lent freely of their great store of knowledge.

Mexican officials were most courteous and showed much interest in the search. Dr. Luis Aveleyra, Director of the National Museum, took time out of a busy schedule to discuss the problem with us, and to suggest possible localities. Dr. Ignacio Bernal, Director of Pre-Hispanic Monuments of the National Institute of Anthropology and History, was helpful on several occasions as was Dr. M. Maldonado-Koerdell of the same institute.

Villagers and country people everywhere were deeply interested when we explained what we were doing, and did whatever they could to help us. They are far too many to be named, and, in fact, we never knew the names of most of them. Nevertheless, we feel a warmth in our hearts when we think of them.

Above all I am grateful to my wife, Lydia Clements, for her contributions to the search for jade. She took in her stride riding in the jeep over thousands of miles of road, mostly mountainous, often unpaved, in all kinds of weather, as well as occasional primitive accommodations and doubtful food. The presence of a woman in the field who could speak the language and who would visit with the country women inspired the confidence of the people and allayed suspicions that would have attached to an unaccompanied man looking for the source of their jade. On higher social levels she was equally at home, everywhere winning friends who became most helpful.



*The Exhibition:
The Abby Aldrich Rockefeller
Collection of American Folk Art
On view here in the fall of 1960.*

*Young
Americans
see
American
Folk Art*



Frances Nugent speaks.

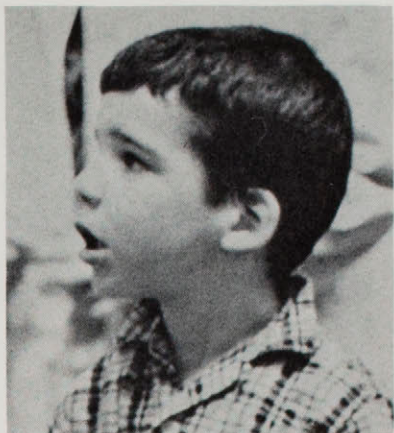
YOUNG AMERICANS look at an exhibition of the art of their forebears during a regular Saturday morning gallery tour for children.

On the first Saturday of each month, volunteers lead children on a half-hour tour of major exhibitions.

Divided into age groups, the children are encouraged to participate in discussions of what the artist does, his methods, and how his work affects the viewer.

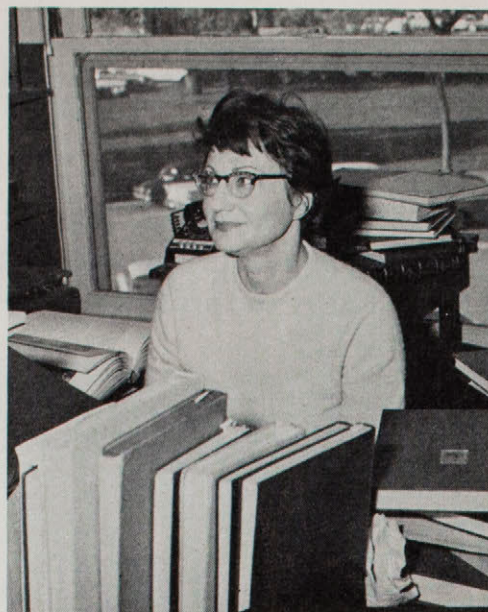
As a finale, all join in a drawing session through which they express their impressions of the tour.

*Photographs by
Ashley Foster*



The Graphic Arts

from an interview
with EBRIA FEINBLATT, Curator of
Prints and Drawings, by SUSAN BARRETT,
QUARTERLY Art Editor.



Miss Ebria Feinblatt, Curator of Prints and Drawings



Annibale Carracci, "Landscape with Boatman (sepia ink, cir. 1595)

Martin Schongauer, "Baptism of Christ" (engraving, cir. 1470-1475)



THE graphic arts of prints and drawings express the utmost beauty, craftsmanship, skill, and discipline; they are to the art lover what Bach is to the musician. Overshadowed until recently by the reign of the oil painting, they have emerged in the last decade to hold their own in the family of the arts. This is due to a keener appreciation of them by an increasingly enlightened public and to the notable work done in them by such artists as Georges Braque, Pablo Picasso, Marc Chagall, and Henri Matisse.

The Los Angeles County Museum has always had a small collection of prints and drawings, but there was no graphics department until Miss Ebria Feinblatt came to the Museum in 1946. Her interest in books had led Miss Feinblatt to an interest in prints and then to an extensive study of the philosophy of art history at the Institute of Fine Arts in New York City. She came to California to work with Dr. William R. Valentiner at the time that he began the reorganization of the Museum's permanent art collections. This was her first professional experience in art and it proved a successful one. Under Miss Feinblatt's direction, the department has made continued strides in acquisitions, exhibitions, and education.

The Museum now has a good foundation on which to build an outstanding collection of Old Master prints, one of Miss Feinblatt's personal ambitions. Any print previous to

and through the 18th century is considered Old Master. In recent years the department has acquired such prints by Mantegna, Schongauer, Cranach, Hans Baldung Grien, Dürer, Lucas van Leyden, Rembrandt, Van Dyck, Canaletto, Goya, as well as prints by Blake, Delacroix, Daumier, Gauguin, Matisse, Rouault, Toulouse-Lautrec, and Kollwitz. There is also a good collection of old and modern drawings with works by the Carracci, Tibaldi, Cambiaso, Callot, Brill, Boucher, Van Loo, Toulouse-Lautrec, Rodin, Leger, Rouault, Maillol and Segonzac.

In the past six years the department has originated four important exhibitions, which have attracted international attention: German expressionist prints, contemporary Italian prints, prints and drawings of Jacques Callot, and of Daumier.

The Print Study Room, located presently on the Mezzanine of the Museum, is a library and reference room of fascinating books, dating as early as the 15th century French Book of Hours, and of original prints and drawings. One drawer of unusual interest, its contents available to the public, is labeled "IGAS"—International Graphic Arts Society, an organization for the distribution of contemporary works of graphic art. There are eight cities in the United States, Los Angeles being one of them, where the original current prints of IGAS are on exhibition. As a member of this society, one may buy one or all of the series at a price usually no higher than ten dollars and fifty cents per print!

Miss Feinblatt spent last summer in Europe getting loan material for new exhibits and buying a number of pieces including a fine group of modern Italian prints. While there she was able to see several important private collections, and as a curator she "wanted to bring back everything." The European collections are fabulous, having been given by royalty and the aristocracy over the years, while ours in the United States, particularly in the West, are being built laboriously, drawing by drawing, and print by print, in a "do it yourself" type of museum program.



Georges Rouault, a study for "Samson à la Meule," central figure in Museum's painting of same subject (pen and ink, 1893)



Jacques Callot, "Landscape with Tower and Boat" (sepia pen drawing, cir. 1625)

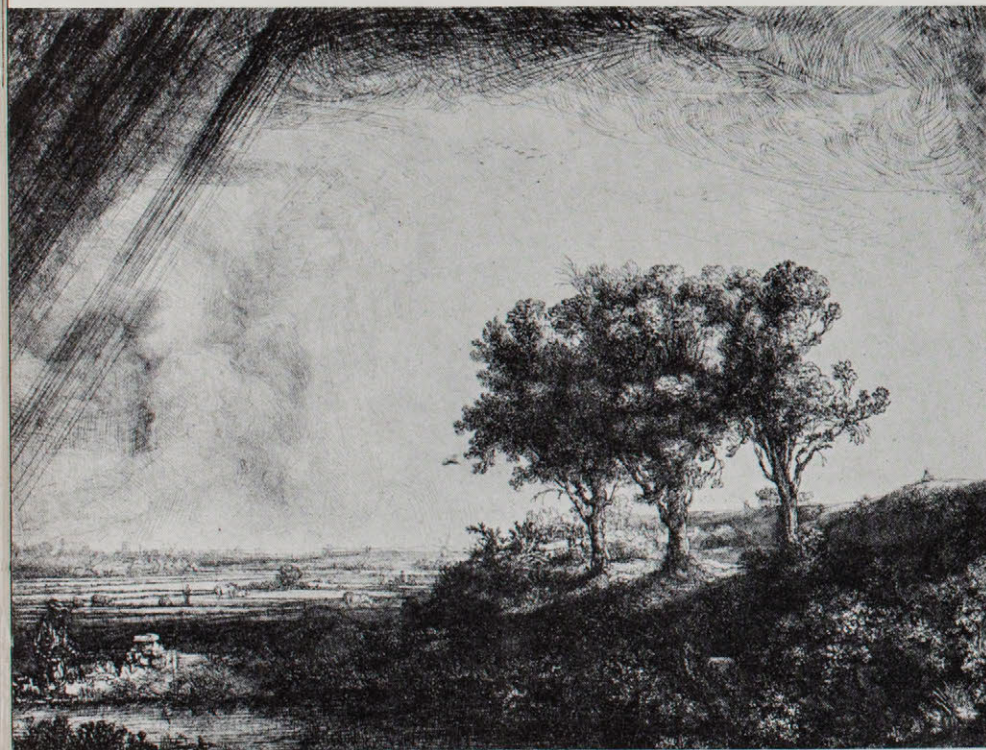
Giorgio Morandi, "Still Life" (etching, 1933)





Anton Van Dyck, self portrait (etching, cir. 1626)

Rembrandt van Rijn, "The Three Trees" (etching, 1643)



Miss Feinblatt is indeed enraptured with her work and with its future potential. When a drawing is out on loan, such as the one recently in Venice, Italy, she fears for its safety. As she remarks, "It's not just the market value, which has gone up along with other art forms, but the artistic value which makes these prints and drawings priceless." Miss Feinblatt predicts that one day, when Los Angeles reaches its destination as one of the largest cities in the world, there will be within it a great collection of Old Master drawings and prints, an old world within a new one. "And Los Angeles will want to study this past." There is a genuine prestige connected with Old Master drawings and prints, and there is a "mystical" appreciation on the part of the public towards original etchings. This may be because of the endless patience and skill which is an integral part of all graphic art.

The Junior Art Council has demonstrated its faith in the future of the Department of Prints and Drawings: in 1959 it raised eighty thousand dollars for a print gallery in the new museum in Hancock Park. Other support of a tangible nature has been received in contributions to the rapidly growing collection of modern and contemporary prints. Such support, which will assure the development of a fine graphics art collection at the Museum, will always be welcomed.

François Boucher, "The Artist in his Atelier" (red chalk, cir. 1720)





Will Rogers

JOHN DEWAR,
*Assistant Curator of History,
William S. Hart Museum*

BECAUSE they have been so widely reproduced, Charles M. Russell is probably best known for his paintings. But among his nineteen works in the William S. Hart Museum, the five bronzes on display elicit the greatest measure of enthusiastic response. Many visitors who hardly notice the paintings may be heard to express considerable admiration for the bronzes—an anomaly when one considers that sculpture is today less popular than painting.

The action which Russell loved to depict is evident in his small bronzes, and this may account for their popularity. Although the youngest of his works are now almost forty years old, there is a quality in them that suggests the modern approach to sculpture. His bronze image of Will Rogers on his horse presages Alberto Giacometti's tenuous figures. Certainly it is more reminiscent of Daumier's drawing of Don Quixote than of any strictly regional subject. In this case much is evoked by the figure and not a little by its errors in proportion, peculiar—if not intentional—

The Charles M. Russell Bronzes

from one who explained the proportions of a horse to a young painter and cautioned him to look to his saddle horse for lessons.

We know that Mr. Russell was dissatisfied with his bronzes. Realistic detail enhanced by color was more satisfying to him than the monochromatic dullness of an artificially patinated bronze. But he did like to model. He habitually carried a wad of beeswax in his pocket. He would take it out, knead it until workable, model a figure, and then reduce the result to a lump of wax again. Perhaps the technical aspects of preparing a figure for bronze—the armatures and plaster casting—took a certain joy out of what must have begun as an avocation, and were at odds with the direct approach which is the distinctive mark of the Westerner.

Mr. Emery Horsky gives the following personal account of a visit with Mr. Russell in New York:

The New York Times had announced that Charles M. Russell, the Western artist, was staying at the Park View Hotel and was going to exhibit a number of Western paintings. I went to the hotel and introduced myself to Mrs. Russell, who invited me in. Charlie, in shirt sleeves, shirt open, a cigarette drooped in the corner of his mouth, was working on a clay model of an Indian on horseback. He was working on the head with a modelling tool. He'd turn the figure around and around, squint at it again and again. After a while he pulled out a pocket knife and cut the Indian's head off. He worked on it for about 15 minutes, stuck it back on the model, stopped working, and began talking to me about Montana.

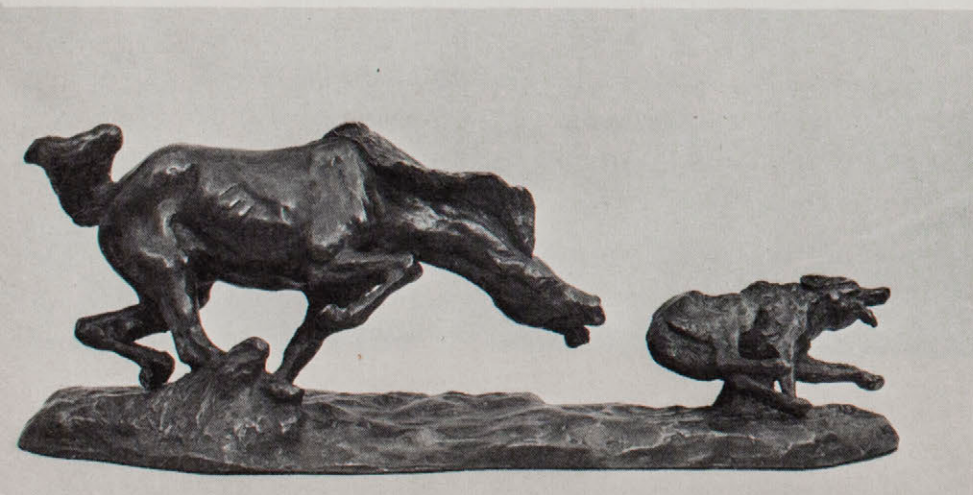


Photograph of Russell painting western scene



Mountain Mother (bear and cubs on log)

Range Father (stallion and coyote)



Then there were the difficulties and expense of casting in bronze, which must have been very trying. It would indeed be illuminating to see a chronological exhibit of Russell's bronzes, to compare the first efforts with what came later. Sculpture poses many problems. An eye, for instance, which was modeled to be painted realistically would come out quite differently when cast in bronze. It is conceivable that under a certain light the deep shadow produced by merely poking a hole for the eye would produce an effect infinitely more animated. Such lessons would not come easily. The whole idea of bronze was Mrs. Russell's, and to her must go a great part of the glory. What Charles created, she made permanent.

The amount and quality of work Charles Russell produced indicate that he was willing to listen and follow. One need only read the wonderful yarn "How Lindsay Turned Indian" in his book, *Trails Plowed Under*, to realize that in his philosophy the woman led and the man followed. In any case, it was all to the good that he listened to his wife. Of course, a finished work in bronze involves many more artisans than does a painting. Its success depends not only upon the artist but also upon the metal, foundry master, chasing and patina.

Where other artists might leap at the chance to have their work preserved in the permanency of bronze, Russell, who was utterly lacking in egotism, would probably have been quite satisfied with a figure he could color. This is by no means to his discredit. He belonged to the great tradition of sculpture from the Greek and Gothic artists to the *santeros* of our own Southwest who loved color. The decorative value of sculpture cannot be ignored, and we can never tell for certain the original state of an ancient bronze statue whose *verde anticho* or *verdigris patina* we now admire. The Greeks were not above gilding their bronzes and decorating them in silver. Eyes of colored materials were often inlaid, and, at least in the 4th Century, regu-

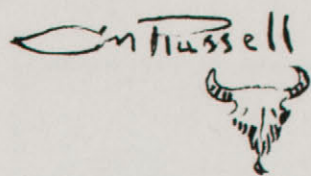
lations stipulated how public statues were to be kept clean and bright.

In his lodge at Glacier, Russell constructed figures which were probably more to his liking—odd beings of weather-beaten and twisted branches, with moss for hair, not unlike the engaging little figures of trolls that are made in the Scandinavian countries. This same spirit, almost whimsical, brought to his bronzes, is what gives them their great appeal and makes them so delightful. They never have that overserious concept, as do so many bronzes, where the weariness of the model predominates above all else.

This could be due to Russell's Indian-like nature, a notable example of Dr. Ales Hrdlicka's belief that those same forces which molded the indigene are at work in us, subtly changing our facial characteristics to those already achieved in the American Indian. Like these people he loved so well, Russell had no fear of the ephemeral. He saw how they could take perishable feathers, furs, and bits of grass and create from them objects that were intransigently lovely—baskets and blankets and all the things they used. The need for permanency was foreign to their concept. They were the most unmaterialistic of people.

This, then, was the greatness of Russell's work: he caught and preserved a delicate thing, the wilderness, the haunting memory of what has vanished forever from the land.

Indian Woman



Russell signature



Indian Man

Charles M. Russell (1865-1926) with William S. Hart (cir. 1920)



Films In and Out of the Museum

RUSSELL SMITH
Chief of Education

Best available films are shown as a public service

ALL OVER Los Angeles County the best available films are being shown to interested audiences as a public service by the Los Angeles County Museum. *The River, The City, Storm Over Asia*, early silents, early sound films, and a great variety of contemporary pictures, foreign and domestic, have appeared on the programs. As evidence of the power of some of these films, one, *The Triumph of Will*, stimulated a minority group to write letters of protest... an unfortunate tribute, since it was originally produced as German propaganda. Although the Los Angeles County Museum, in common with other museums, uses the 16mm. fact film to supplement and interpret museum exhibits, as aids to lectures, for direct teaching, and for children's programs, these feature documentaries have proved the most rewarding of all as they have become major Museum attractions.

At first, however, early factual films were limited in number and scope by the lack of an adequate and appreciative audience. In order to encourage this pioneer film-making effort, it was suggested that a museum would be an ideal institution for developing and maintaining a new audience for these films. With this in mind, in the spring of 1947, a series of six weekly documentary programs was planned for Sunday afternoon showing at the Museum. Twenty-four hundred people attended this first series, proving conclusively that there was an adult audience eager to take part in this type of program. Unexpectedly, the foreign films attracted people who were particularly interested in films produced in their native countries... a British audience for a British film, French for the French, and so forth.

Encouraged by this support, thirty-two weekly programs of similar nature were scheduled for the 1947-48 season, films with a national basis and ranging through the fields of science, history and art. For once, the burden of maintaining three separate and distinct museums under one roof was justified because any film of quality was permitted if its title fell in one of the three fields of interest. The

The Los Angeles County Museum.

in cooperation with Southland libraries and clubs.

presents

The Magnificent Seven

This 141 minute film is the story of the defense of a 16th century Japanese village by seven professional soldiers. The village is attacked by bandits and the seven soldiers organize the villagers and succeed in completely wiping out the bandits. The director, Akira Kurosawa of *RASHO-MON* fame, is a keen psychological observer who has introduced many incidents and sub-plots aimed at giving each of his characters an intensely distinctive personality. He uses every technique of suspense, surprise, excitement; and his use of the camera is especially impressive.

- | | | |
|-----------|---------------------------|--|
| October 3 | PASADENA | 8 pm & 7:30 pm, Public Library, Lecture Hall, 285 E. Walnut |
| 4 | SOUTH PASADENA | 7:30 pm, Public Library, Lecture Hall, 1115 El Centro |
| 5 | ARCADIA | 7:30 pm, Methodist Hospital Aud., 800 W. Huntington Drive |
| 6 | MONROVIA | 7:30 pm, Clifton Jr. High School Aud., 227 E. Palm Avenue |
| 7 | POMONA | 8 pm, Lincoln School Auditorium, 1200 N. Gordon Street |
| 10 | SIERRA MADRE | 8:00 pm, Sierra Mesa School, 100 N. Canon Avenue |
| 11 | SAN MARINO | 7:30 pm, Public Library Auditorium, 1890 Huntington Dr. |
| 13 | BURBANK | 7:30 pm, Jefferson School Auditorium, 1900 N. Sixth Street |
| 14 | GLENDALE | 7:30 pm, Public Library Lecture Room, 519 East Harvard |
| 17 | SAN FERNANDO | 8 pm, Valley Jr. College Men's Gym, Burbank and Ethel Boulevards, Van Nuys |
| 18 | LOS ANGELES COUNTY MUSEUM | 8 pm, Exposition Park, Los Angeles |
| 19 | LONG BEACH | 8 pm, L. B. State College Little Theater, 6101 E. 7th St. |
| 20 | SANTA MONICA | 8 pm, Madison School Auditorium, Arizona between 10th & 11th Streets |
| 21 | BEVERLY HILLS | 3:30 pm & 8 pm, Beverly Hills Recreational Center, 471 S. Beverly Drive |
| 24 | WEST L.A. | 4:30 pm & 7 pm, West L. A. Br. Library, 11360 Santa Monica Bl. |
| 26 | SOUTH BAY | 8 pm, Clark Stadium, 861 Valley Drive, Hermosa Beach |
| 27 | COMPTON | 7:30 pm, Compton College, Choral Room, Music Building, 1111 E. Artesia |
| 28 | TORRANCE | 7:00 pm & 8:30 pm, Council Chamber Room, New City Hall, 3031 Torrance |

attendance for this series reached over ten thousand. Many of these people were observed to be consistent "repeaters" and therefore, happily, on the way to acquiring the "museum habit."

The Education Division has developed means to integrate the films and the Museum's permanent and changing exhibitions in various ways. For example, to add meaning to the films, small temporary exhibits have been installed in the lecture hall to be studied before and after the program. Or, to go a step further, annotations have been added to the films that suggest viewing a Museum exhibit or gallery for amplification of the film's subject. Thus, the film becomes a super-salesman for the Museum, creating a unique and lasting impression with its double impact on senses and emotions.

The film programs, which were being shown on Friday evenings with occasional Sunday afternoon repeat programs, did not fill the demand created by the expanding audiences and word-of-mouth publicity in suburban areas. Since distances are great in Los Angeles County, it was decided that if people could not get to the programs at the Museum, the Museum would try to take the programs to them. The necessary arrangements for implementing this plan were complicated by the need to provide projectors, to transport projectionists and films, and, most important, to find places to show the pictures. The first steps were taken when the Long Beach Public Library's film librarian, a regular guest at Museum programs, asked that Long Beach be allowed to participate in the activities. Selecting the same films shown at the Museum, the Long Beach Public Library inaugurated the film circuit by scheduling one program a month from January through May of 1951. This program received ever wider publicity as persons who had not been able to travel to Exposition Park now saw outstanding pictures. The first library to ask to have the film circuit extended was Santa Monica. By the fall of 1951, the circuit included four libraries; today there are eighteen, seen in the area

LOS ANGELES COUNTY MUSEUM IN COOPERATION WITH
SOUTHLAND LIBRARIES AND CLUBS PRESENTS:

The Hunters

Perhaps never before has life in a harsh environment been more impressively told than in this 60-minute film. Here is the story of four hunter Bushmen in the Kalahari Desert of South West Africa, on a 15-day grueling hunt. Expertly, the documentary delineates their characters with simple, powerful realism, giving unusually intimate glimpses of tribal life while at the same time chronicling the hunt. High drama is abundant: the agonizing trailing of a wounded animal, the climax of the kill, and the joyous work of dividing the meat and tending of the wounded back home. Words and camera have combined to make a nearly perfect blend of history, art, and science.

Museum showing February 16 8 pm

TO BE SHOWN

1. PASADENA 8 pm and 7:30 pm Public Library Lecture Hall, 281 E. Walnut
2. SOUTH PASADENA 7:30 pm Public Library Lecture Hall, 1112 El Centro
3. ARCADIA 7:30 pm, Magnolia Hospital Aud., 306 W. Huntington Drive
4. MONROVIA 7:30 pm, Oliver J. High School Aud., 227 E. Palm Avenue
5. POMONA 8 pm, Lincoln School Auditorium, 1204 N. Gordon Street
6. SERRA MADRE 7 pm & 8:30 pm, Pub. Library, 642 W. Sierra Madre Blvd.
7. SAN MARINO 7:30 pm, Public Library Auditorium, 1490 Huntington Dr.
8. GLENDALE 7:30 pm, Public Library Lecture Room, 519 East Harvard
9. BURBANK 7:30 pm, Jefferson School Auditorium, 1900 N. Sixth Street
10. SAN FERNANDO VALLEY 8 pm, Valley J. College Men's Gym, Burbank and Isabel Bouckhardt, Van Nuys
11. LOS ANGELES COUNTY MUSEUM 8 pm, Exposition Park, Los Angeles
12. LONG BEACH 8 pm, L. B. State College Little Theater, 4101 E. 9th St.
13. SANTA MONICA 8 pm, Malibu School Aud., Avenue 10th & 11th Sts.
14. BEVERLY HILLS 8:30 pm & 7:30 pm, Bee Hills Res. Ctr., 4713 Roxbury Dr.
15. WEST L.A. 7 pm, West L.A. Branch Library, 11348 Santa Monica Blvd.
16. SOUTH BAY AREA 8 pm, Clark Stadium, 461 Valley Dr., Hermosa Beach
17. COMPTON 7:30 pm, Compton College, Choral Room, Music Building, 1111 E. Arroyo
18. TORRANCE 7 pm and 8:30 pm, Old City Hall, 1511 Cicero

Announcements designed by John R. Quinn of Museum printshop

bounded by Pomona, Santa Monica, San Fernando Valley and Long Beach.

The problem of transporting the film from one member of the ever-widening circuit to another has been resolved by asking members of the Museum staff living nearest to the locations of the film showings to take the films home with them. Messengers from the film program centers then deliver the films to the local projectionists.

A listing of future films includes *Romeo and Juliet*, *Under the Black Mask*, *Twilight Forest*, *Albert Schweitzer*, *The World of Rubens*, *Moonbird*, and *Humanism*, insurance in themselves that this activity will remain one of the Museum's chief extension services. In twelve years, the Los Angeles County Museum has been introduced through this film program to thousands of people who otherwise would not be familiar with its many services.

Films are shown in outlying area: Miss Lura B. Wallace with Jonathan Leo . . .



Museum Association Newsletter



*To Museum Association Members
from Hoyt B. Leisure, President*

YOUR QUARTERLY editor has asked that I summarize what the Association is doing and what its plans are for the future. It seems appropriate that I preface my thoughts by reiterating why it is that the Association exists (sometimes our fundamental purpose seems lost in a complex of divisional activities). We are the self-supporting public relations arm of the Museum, providing both financial and volunteer assistance to the institution and its program.

If good public relations is something an organization acquires through sound policy, effective performance under that policy, and able reporting of its deeds, where does the Association fit into the picture? The Board of Governors sets the policy. The performance (to a large degree) is the responsibility of the Museum staff of professionals who plan the exhibitions and programs. The Association's role, then, is reporting the deeds of the Museum by focusing attention on its activities. Its mission is letting people know what the Museum has to offer and recommending to the staff programs which the public wants. Simply stated, public relations is doing good and getting credit for it.

Our Museum is a credit to the county and it deserves people's attention. Each of us must make it our personal responsibility to acquaint our neighbors and friends with its program. During the next twelve months your Association will sponsor another art lecture series; initiate a science lecture series; develop

Hoyt B. Leisure, President of Museum Association

a training course designed to turn out a corps of trained volunteer Museum guides; co-sponsor the Art Views program with the Junior League of Los Angeles; and expand the number of publications given to our members. All of these activities will be supported by Association funds. In addition, thousands of dollars are channeled directly to the Art, History, Science, Education, and Library Divisions.

Through your membership the Los Angeles County Museum becomes a more vigorous and stimulating cultural influence in the community. Your support is necessary, and should be a source of great personal satisfaction.



Science lecturers at Museum: Dr. Edward Teller, Dr. Harrison Brown, Dr. Lynn White

Science Lecture Series to Be Held at Museum

Under the leadership of its chairman, geophysicist George C. Kennedy, the Science Committee is initiating a Science Lecture Series which will bring a new audience to the Museum to hear internationally known speakers in the field of science. Each is an eminent authority on the subject he has chosen to discuss: Dr. Edward Teller, Director of the Radiation Laboratory of the University of California, who played the major role in the development of the atomic and hydrogen bombs, will answer the question: "What Shall We Find in Space?" (January 11th). Dr. Willard F. Libby, Nobel Prize winner and Professor of Chemistry at UCLA, pictured on page 3, who is known for having originated

the Carbon 14 method of age dating, will discuss "Peaceful Uses of Atomic Energy" (February 15th). Dr. Harrison Brown, Professor of Geochemistry at the California Institute of Technology, who has published extensively in the general area of geochemistry and also regarding the natural resources of the world in relation to population statistics, will speak on the origin and significance of meteorites (March 15th). Dr. Lynn White, currently Professor of History at UCLA and until recently President of Mills College, who is particularly interested at the present time in the source and origins of Western science and technology, will discuss "Technology in the Middle Ages" (April 19th).

Receptions for History and Art Exhibits

Tuesday evening, September 13th, a Museum Association reception and preview opened the newly completed Vroman Gallery which features photographs made by California pioneer photographer Adam Clark Vroman. Also shown that evening was the exhibition of the mission paintings done between 1870 and 1899 by Edwin Deakin. These twenty-one mission oil paintings were acquired by the Museum through the Museum Association purchase fund.

On October 18th the seventeen winners of two thousand dollars in prizes and purchase awards were announced at a Museum Association reception and preview of the fortieth National California Water Color Society Exhibition. The winners were chosen from six hundred and ninety-five entries. Also on exhibit was the visiting American Folk Art from the Abby Aldrich Rockefeller Collection in Williamsburg, Virginia. There were sixty-five examples of art produced in the early nineteenth century.

At the Gandhara sculpture exhibition: Dr. Richard F. Brown, Chief Curator of Art; Hon. K. M. Kaiser, Pakistan Minister to Washington, D.C.; Professor Benjamin Rowland of Harvard University; and Mr. George Kuwayama, Curator of Oriental Art



Performing members of the Study Group in South Indian Music at the Gandhara reception

A distinguished reception and preview was held Monday evening, November 14th, for "Gandhara Sculpture from Pakistan Museums," which was the first comprehensive survey of Gandhara art ever presented in this country. Dr. Benjamin Rowland, Harvard art professor, gave a lecture in connection with the exhibition. The show, conducted under the auspices of the Smithsonian Institution Traveling Exhibition Service, contained sixty-five free-standing and relief sculptures dating from the second through the fifth centuries. Coupled with the Gandhara exhibit was that of the eighteenth century Rococo costumes and fabrics.



Mr. John Jewett Garland, member of the Board of Governors, and Mrs. Garland, at the Rococo costumes exhibition

Miss Libow Visits Fourteen Museums

On an extensive trip lasting three weeks, Miss Lucille Libow, Executive Secretary of the Museum Association, visited fourteen

museums throughout the United States and garnered valuable information on how other membership offices are handled, what benefits their members receive, and how their volunteer organizations function.

Miss Libow visited museums in New York, Boston, Philadelphia, Chicago, Toledo, Cleveland, Minneapolis, St. Louis, and Detroit.

QUARTERLY Cover Selected in Competition

The cover design by Frank Page of Tri-Arts Studio for last winter's issue of the *QUARTERLY*, which illustrated Kenneth Stagger's article on India, was one of 300 entries selected from 5,000 by a panel of distinguished artists for display at the 16th Annual Western Exhibition of Advertising and Editorial Art to be shown this winter at the Museum of Science and Industry.



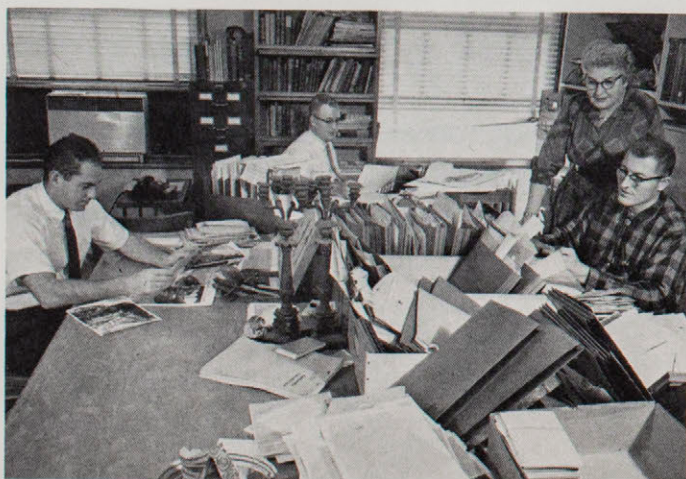
Florence Goff and Keith Crown at California Watercolor Society Exhibition

The Museum Spotlight

Civil War Centennial Preparations

The Civil War Centennial which starts April 6th and will run five years has the History Division busy cataloguing a large number of Spanish-American and Civil War documents including old diaries, letters and pictures. The History Division is always glad to receive and to look at documents of historical interest.

History staff working on document files of Civil War: (left to right) Paul Esacove, Preparator; Russell Belous, Associate Curator of History; Ruth I. Mahood, Chief Curator of History; John Polich, Student Professional Assistant



Museum Conference in Tucson

Eight members of the Museum Staff attended the annual meeting of the Western Museums League in Tucson from October 23 through 25. Present were Miss Ruth Mahood, Mr. and Mrs. Lloyd Martin, Mrs. Dru Benefiel, Mr. Lee Pellant, Mr. George Brauer, Miss Barbara Schultze, and Mr. Ransom Matthews.

Mr. Matthews Honored

Mr. Ransom Matthews, Curator of Mechanical Sciences, has been awarded an honorary membership in the Antique Automobile Club of America.

Conference delegates: Barbara Schultze, Merton Hinshaw, Ruth I. Mahood, Lee Pellant, and Lloyd Martin



The Staff of the Los Angeles County Museum

ADMINISTRATION:

Acting Director Charles F. Gehring
Senior Administrative Assistant Rani de Marno

ART:

Chief Curator Richard F. Brown
Assistant Chief Curator James H. Elliott
Curator of Costumes & Textiles Stefania P. Holt
Assistant Curator of Costumes & Textiles Eugene I. Holt
Curator of Decorative Arts Gregor Norman-Wilcox
Curator, Administrative Assistant William Osmun
Curator of Prints and Drawings Ebria Feinblatt
Curator of Oriental Art George Kuwayama
Senior Preparator James Allen
Preparator Louis L. Fuller

HISTORY:

Chief Curator Ruth I. Mahood
Associate Curator Russell E. Belous
Assistant Curator, Wm. S. Hart Museum John Dewar
Associate Curator of Mechanical Science Ransom Matthews
Preparator Paul Esacove

SCIENCE:

Chief Curator Hildegard Howard
Curator of Anthropology Robert M. Ariss
Curator of Botany Bonnie C. Templeton
Curator of Entomology Fred S. Truxal
Associate Curator Lloyd M. Martin
Senior Curator of Habitat Groups Melville N. Lincoln
Background Artist Robert C. Clark
Preparator Peggy Jean Clark
Senior Taxidermist George Adams
Taxidermist Paul Hill
Curator of Invertebrate Paleontology George P. Kanakoff
Curator of Marine Zoology David K. Caldwell
Curator of Mineralogy Thomas Clements
Curator of Ornithology-Mammalogy Kenneth E. Stager
Associate Curator Charles A. McLaughlin
Curator of Vertebrate Paleontology Theodore Downs
Senior Preparators Leonard C. Bessom, Jr.
 James R. Northern

EDUCATION:

Chief of Education Russell J. Smith
Education Advisor Dorothy W. Weatherhead
Education Assistant Dru Benefiel

Art Instructor Frances Roberts Nugent
History Instructor John E. Baur
Science Instructor Gretchen Sibley
Preparator William K. Good

EXHIBITIONS:

Chief Preparator Henry Anson Wylde
Head Preparator Robert E. Wade
Senior Preparators Charles H. Badger
 Jack O. Dixon
 James A. Honey
 Richard W. Saar
 Othel R. C. Totten
 Carl Gage

BUSINESS OFFICE:

Accountant Edith L. Bellman

BOOKSHOP:

Manager Stephen Arpas

GUARDS:

Head Guard Leland T. Pellant
Assistant Head Guard Ernest P. Herrington

LIBRARY:

Librarian Dorothy E. Martin
Assistant Librarian Betty Begun
Library Aide Myrtle Humphrey

MAINTENANCE:

Chief of Maintenance James W. McClain

PHOTOGRAPHY:

Senior Photographers George F. Brauer
 Armando Solis

PRINTING:

Printer John R. Quinn

PUBLIC RELATIONS:

Publicist Doris Hellman

REGISTRAR:

Registrar Frieda Kay Fall
Assistant Registrar Ann Padersen

HANCOCK PARK:

Caretaker Victor E. Zanoni
Assistant Caretaker Peter J. Marsala

Highlights of this issue

	<i>page</i>
A Message from Willard F. Libby	3
Searching for Jade in Mexico by Thomas Clements	4
Photo Story on Young Americans	10
The Graphic Arts from an interview with Ebria Feinblatt	12
Charles M. Russell Bronzes by John Dewar	15
Films In and Out of the Museum by Russell Smith	18



You are encouraged to extend an invitation to your friends to become members of the MUSEUM ASSOCIATION—to enjoy with other members the special activities which the Museum Association sponsors and the special privileges available only to its members. Applications for membership will be sent upon request. Richmond 8-2194, Extension 59

Members receive:

1. INVITATIONS for two for the Members' Previews.
2. SUBSCRIPTIONS to The Quarterly and the Art Bulletin.
3. THE CALENDAR listing all exhibitions, lectures, films and concerts—monthly.
4. DISCOUNT OF 20% on most items in the Museum Bookshop.
5. SPECIAL LECTURES at reduced rates.
6. PAINTING CLASSES for members' children.

